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PORTRAIT OF MISS DE L.

J. ALDEN WEIR

AWARDED

FIRST W. A. CLARK PRIZE ACCOMPANIED BY CORCORAN GOLD MEDAL

## CONTEMPORARY AMERICAN PAINTING THE FIFTH BIENNIAL EXHIBITION HELD BY THE CORCORAN GALLERY OF ART AT WASHINGTON, D. C.

THERE is much of interest in the fifth biennial exhibition of contemporary American painting which opened in the Corcoran Gallery of Art at Washington on December 14th and continues until the 24th of January. Three hundred and thirty paintings are catalogued and these came quite generally from the several art centers of this country. Some

were invited, but a very large number passed before the jury, which consisted of Edward W. Redfield, Edmund C. Tarbell, Ralph Clarkson, Robert Henri and Emil Carlsen. This same jury awarded the prizes which were bestowed as follows: First, two thousand dollars accompanied by the Corcoran Gold Medal to J. Alden Weir for "Portrait



NOVEMBER HILLSIDES

BRUCE CRANE

PURCHASED BY CORCORAN GALLERY OF ART

of Miss de L."; second, fifteen hundred dollars and the Corcoran Silver Medal to Charles H. Woodbury for a marine entitled "The Rainbow"; third, one thousand dollars and the Corcoran Bronze Medal to Gifford Beal for a painting of the east side of New York entitled "The End of the Street," and fourth, five hundred dollars with the Corcoran honorable mention to Richard Blossom Farley for a painting of the seashore entitled "Fog." All of these cash prizes were donated by the Hon. William A. Clark, formerly United States Senator from Montana. Pictures to be eligible must have been painted within the last two years and be at the time of the opening of the exhibition the property of the artist.

Owing partly, no doubt, to the broad-minded policy adopted by the jury the general character of this exhibition is exceedingly comprehensive and varied. Some of the pictures included in its catalogue were painted at least twenty years

ago and represented the most conservative traditions, whereas others were fresh from the artists' studios and exemplified the present trend of endeavor. There were some extraordinarily good works, and there were some which seemed to the casual observer to have almost no merit at all; fortunately, the latter were exceedingly in the minority.

The hanging was not good. Perhaps it was an impossible task, but there were eight galleries and the atrium providing splendid opportunity for satisfactory combinations which were, it would seem, not made. However, only those who have hung pictures realize the difficulties of the task.

At least the vistas were in most instances well considered. The place of honor was given to a large picture, painted by Mr. Thomas Eakins some years ago, of a concert singer, a young woman in a pink brocaded satin gown; one vista is terminated by Gari Melcher's "White Church," a picture not



GIRL WITH LANTERN

HELEN M. TURNER

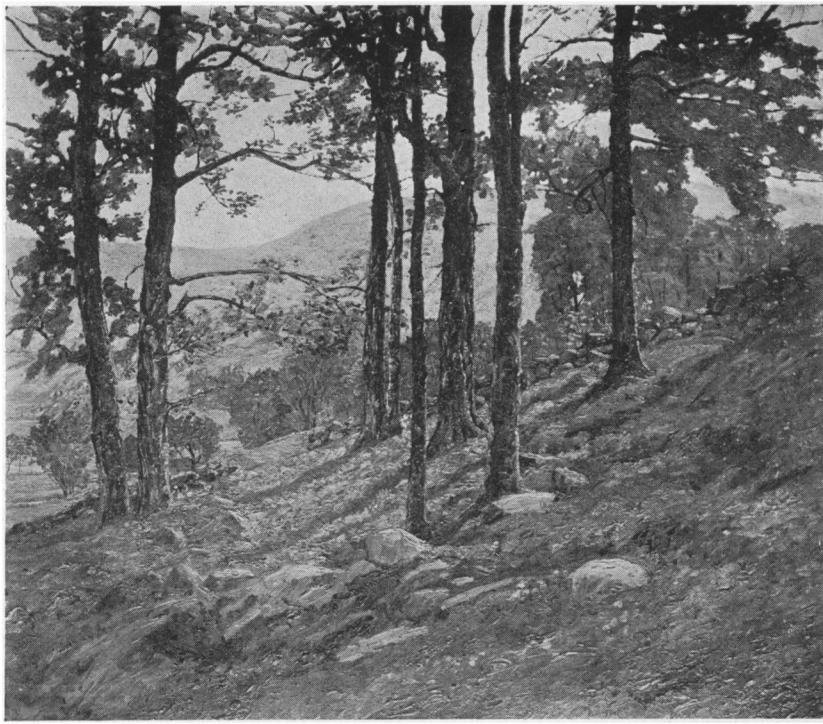
PURCHASED BY CORCORAN GALLERY OF ART



THE SANCTUARY

WILLIAM M. CHURCHILL

BIENNIAL EXHIBITION, CORCORAN GALLERY OF ART



OCTOBER MORNING

BEN FOSTER

previously exhibited and one of the best this gifted painter has produced. Another vista terminates with Cecilia Beaux's "Portrait Study, Blue and Orange," recently returned from the Anglo-British Exposition at Shepherd's Bush. Yet a third ends with Leopold G. Seyffert's forceful painting of Spanish peasants which is somewhat in the style of Zuloaga—a powerful presentation. Two members of the jury are represented by groups of three paintings—Edward W. Redfield and Robert Henri. Alden Weir sends several canvases—three landscapes in addition to his prize-winning portrait; so also does Emil Carlsen who is ably represented by a superb marine, a wood interior and a recent portrait of his little son. By special invitation Edward H. Potthast has sent six little pictures representing summer scenes on ocean bathing beaches, small canvases, but full of sunshine and the joyousness of life. Their popularity as well as merit was attested by the sale of five out of the six be-

fore the exhibition had been open a fortnight.

The Corcoran Gallery is invariably a liberal purchaser from its own exhibitions. This year it has acquired for its permanent collection seven paintings, namely, the first prize picture by J. Alden Weir and the fourth prize by Richard Blossom Farley, an exquisitely colorful and attractive painting by Helen M. Turner, "Girl with Lantern," which is illustrated herewith, "The Breaking of Winter," by Edward W. Redfield, of whom the gallery had already an excellent example, a late autumn landscape by Bruce Crane, a nocturne by Birge Harrison, beautiful in tone and suggestion, and a figure painting, "The First Born," by Campbell Phillips. Other purchases may be made later.

About half of the paintings shown in this exhibition go directly from Washington to the Panama-Pacific Exposition, having been invited by Mr. Trask, director of Fine Arts; others go out on one

of the American Federation of Arts exhibitions, yet others go on to the annual exhibition of the Pennsylvania Academy of the Fine Arts in Philadelphia.

In many ways this is a notable exhibition setting forth the various tendencies in the art of today which will undoubtedly influence the art of tomorrow.



WINTER, ST. IVES

HAYLEY-LEVER

AWARDED CARNEGIE PRIZE

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

## WINTER EXHIBITION

NATIONAL ACADEMY OF DESIGN

THE Winter Exhibition of the National Academy of Design, like the Corcoran Gallery's Fifth Biennial Exhibition, proved of exceptional interest and merit. It comprised 264 paintings and 107 works in sculpture. These were selected from 1,600 works submitted to the jury. A good many works which passed the jury were not exhibited on account of lack of space. Of the exhibits shown 74 were by academicians, 68 by associates and 229 non-members.

The Carnegie prize was awarded to Hayley-Lever, an Australian artist by birth, who purposes, however, becom-

ing a citizen of the United States, for a painting entitled "Winter, St. Ives," illustrated herewith. The Thomas R. Proctor prize for the best portrait in the exhibition went to Wayman Adams for a portrait of Mr. Alexander Ernestinoff. The Isadore medal for the best figure composition was awarded to Charles W. Hawthorne for a painting entitled "Le Peignoir Rose." The Helen Foster Barnett prize for the best piece of sculpture by an artist under thirty-five years of age, was awarded to Louis J. Urich for a figure purposed as a table fountain.